



安娜-伊娃·伯格曼 | Anna-Eva BERGMAN. *N°30-1986*, 1986. 布面丙烯、造型膏与金属裱纸 | Acrylic, modeling paste and metal sheet on paper laid down on canvas. 42 × 61 cm. 图片提供: 哈同-伯格曼基金会与贝浩登 | Courtesy of Hartung-Bergman Foundation and Perrotin

群展

## 捕云者

策展人: 袁佳维

开幕: 2025 年 1 月 9 日 (星期四)

2025 年 1 月 9 日至 3 月 1 日

### 参展艺术家

安娜·伊娃·伯格曼、曹太平、陈若璠、陈惠琳、玛蒂尔德·丹尼丝、洛朗·格拉索、席洛·汉兹曼、李宛怡、梁浩、马灵丽、詹姆斯·帕派彤、加百列·里科、西格丽德·桑德斯卓姆、单禹瀚、王凯凡、王雪冰、谢其、徐苏宜

唉! 那你爱谁,  
不寻常的异乡人?

我爱云……  
过往的云……  
那边……那边……  
奇妙的云!

——夏尔·皮埃尔·波德莱尔,《异乡人》(1962),《巴黎的忧郁》<sup>1</sup>

Group Show

## THE CLOUD CATCHER

Curated by Evonne Jiawei Yuan

Opening Wednesday January 9, 2025

January 9 – March 1, 2025

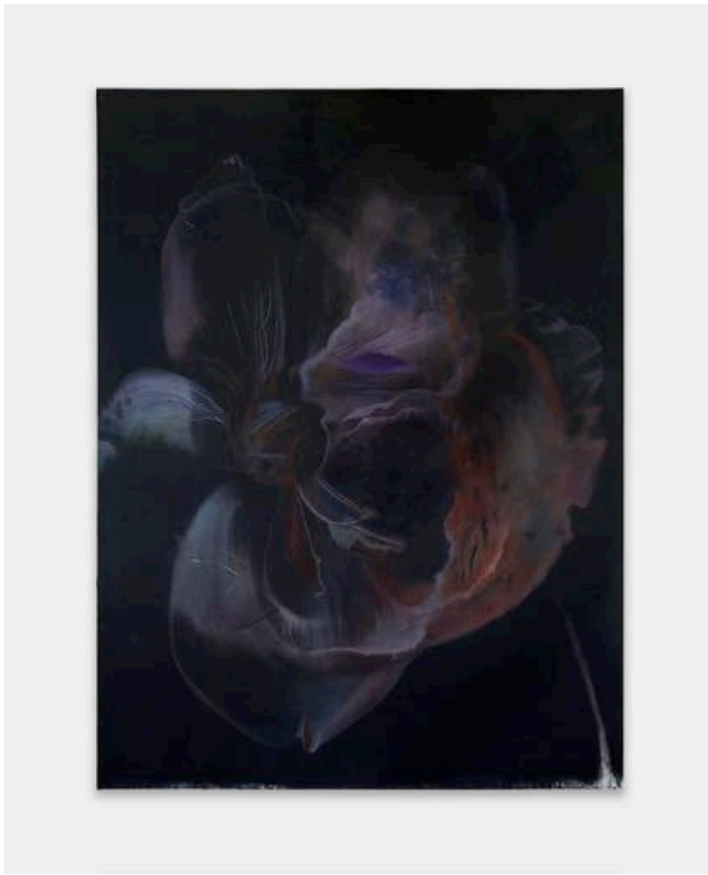
### Artists

Anna-Eva BERGMAN, CAO Taiping, CHEN Ruofan, Kristy CHAN, Mathilde DENIZE, Laurent GRASSO, Thilo HEINZMANN, Effie Wanyi LI, LIANG Hao, MA Lingli, James PRAPAITHONG, Gabriel RICO, Sigrid SANDSTRÖM, SHAN Yuhan, Kaifan WANG, Kiki Xuebing WANG, XIE Qi, XU Suyi

What, then,  
extraordinary stranger,  
do you love?

I love the clouds...  
the clouds that  
pass yonder the marvelous clouds.

— Charles Pierre Baudelaire, "L'Étranger" (1962), in *Le Spleen de Paris* (Düsseldorf: Querido, 2022)



谢其 | XIE Qi. 夜盗 | *The Night Marauder*, 2024. 布面油画 | Oil on canvas. 160 x 120 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



詹姆斯·帕派彤 | James PRAPAITHONG. 悄然汇落 | *Quietly Falling*, 2024. 布面油画 | Oil on canvas. 200 x 150 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

贝浩登(上海)欣然呈现 2025 年首档群展“捕云者”，由策展人袁佳维策划。群展“捕云者”从波德莱尔发表于《巴黎的忧郁》的散文诗〈异乡人〉(1962)中汲取灵感。在这首完成于半个多世纪前的深刻作品中，波德莱尔以云为喻代表失 / 逝去的“故乡”，通过强调其超越地理边界与限制的本质，深入人类的复杂心理，并考察存在的虚空和身份的瞬变。波德莱尔“所捕捉的现代城市生活之美”起源于没有明显原因的忧郁却以厌恶一切为特征。受此意象启发，本展览所囊括的来自不同世代与背景的 18 位艺术家将凭借其突破具象与抽象之二元性的独特创作方式——其中 11 位 80 与 90 后中国以及亚裔艺术家初次与贝浩登合作——回应“捕云者”所暗示的目标姿态，以确认自我定位的流动性。

一方面，他们的作品涉及本土文化间与后国家经验的细微层次以反映更为丰富而异质的个人叙事，并对离散身份类别的混乱矩阵作出回应。这一探索涵盖了广泛的主题，包括迁居、越轨、情感转移以及表达此类路径的诸多媒介。比如曹太平、单禹瀚分别在描绘家乡农业与工业景观中的泥土地与雪土地的过程中隐匿了通过地平线实现的分割构图，以体现其距离感与不可及性。呼应安娜·伊娃·伯格曼在战争创伤中所反思的人类与自然之间的联系，以及西格丽德·桑德斯卓姆常用的圆盘形状，王凯凡的抽象手势与弥漫在童年记忆中的沙漠植物风滚草有关，也参考了西方神话典故中云火交替、互为遮掩的画面所蕴藏的冲突性。另一方面，他们也倾向于将云的形象看作为不定时空与宇宙结构的标志，雾霾化的气象在其中甚至成为了一种全新的生命政治的象征。陈若璠通过其结合了绘画与织物的数字写生就关注了粉尘污染与全球变暖等议题。而对于折返于伦敦与曼谷两地的詹姆斯·帕派彤来说，天际线或许比地平线更频繁影响着其对周遭环境的认知。

法国艺术史学家和哲学家于贝尔·达米施曾在《云的理论》(2002)中围绕绘画史里出现的云展开了翔实的形式主义分析，该展览将基于其对线性透视的优越性，为研究这个元图像及其自反性的内在关联提供一个关键平台。达米施就援引了加斯东·巴舍拉的观点，作为引导符号出现的云其实是一个起点，可以深化逻辑与分析的论证。巴

Perrotin Shanghai is pleased to present *The Cloud Catcher*, the first group exhibition of 2025, curated by Evonne Jiawei Yuan. The exhibition draws profound inspiration from the prose poem “L’Étranger” (1962) written by Charles Pierre Baudelaire, which was published in *Le Spleen de Paris*. In this evocative work accomplished more than half a century ago, Baudelaire employs the metaphor of clouds to symbolize a lost or departed “homeland.” Emphasizing how clouds in themselves transcend geographical boundaries and limitations, he delves into the complexities of the human psyche and explores the ethereal nature of existence and the transient essence of identity. The point of Baudelaire’s writing is “to capture the beauty of life in the modern city” that arises from “melancholy with no apparent cause” yet “characterized by a disgust with everything.” Driven by this idea, the 18 artists from different generations and backgrounds featured in the exhibition, 11 of whom collaborate with Perrotin for the first time were born in the 1980s to 1990s across China and Asia, hereby navigate the fluidity of self-positioning through their unique approaches to painting, which trespass the binary between figuration and abstraction with a motivated gesture of “catching clouds.”

On the one hand, their painting practices engage with the nuanced layers of transcultural and post-national experiences, reflecting a rich tapestry of narratives that respond to the disrupted matrix of identity categories that often surround diaspora. Such an inquiry encompasses a wide range of themes, including migration and displacement, transgression and emotional transference, as well as various media that articulate these trajectories. For example, Cao Taiping and Shan Yuhan’s depictions of dirt and snow fields of agricultural and industrial landscapes in their birthplaces both veil the split composition realized through the ground line to reflect their sense of distance and inaccessibility. Echoing Anna-Eva Bergman’s reflections on the connection between humans and nature in the context of war trauma, as well as the circular disc shapes often adopted by Sigrid Sandström, Kaifan Wang’s abstract gestures relate to the desert plant tumbleweed that pervades his childhood memories and deals with the conflictual nature inherent in Western mythological allusions to images of clouds alternated and draped with fire. On the other hand, they tend to see the vision of clouds as an indication of the mutability of time and space, where the hazy weather rather becomes a trope for the bio-politics in-and-of a new era. Chen Ruofan looks at issues such as dust pollution and global warming through his digital sketches that combine painting

舍拉在《空气与幻梦》(1943)中也曾表示云帮助我们梦见对转变的幻想并且被视为一名使者。在此脉络中,“捕云者”以加百列·里科的《超女人》系列作为这种“引导符号”或“使者”,串联一系列女性艺术家凭借光晕与烟云的意象对花卉等性别化的母题所进行的再现,包括陈慧琳、玛蒂尔德·丹尼斯、李宛怡、马灵丽、王雪冰、谢其等。

展览中另一组对仗可见于洛朗·格拉索与徐苏宜纷纷采用的对称构图中。仪式化的几何图示,或是想象中构建的精神图像在燃烧升腾又朦胧浓密的雾气之上抵抗重力,以挑战具体的现实并唤起稳定与超越之间的对话。作为“捕云者”的艺术家在此或将云描述为绘画对象,又或将云采用为绘画方法。云确实能够引发观看者自身安全感的波动,艺术家则在其片刻间的清晰和模糊中捕捉到更多意志活动的轨迹。他们不仅将云处理成一种视觉元素,同时将其理解作为一种观念,再现了人类整体的脆弱和短暂。梁浩与席洛·汉兹曼所反复尝试的便是尽可能抵达烟尘的物质性甚至触感。这一实践在当今由新自由主义的主张所触发的无序状态以及随之而来的新部落主义趋势中显得尤为重要。“捕云者”将邀请观看者反思人类在快速变化的世界中虚构的归属感与交流的复杂性。

最后,那些奇形怪状的闪亮的云,那些混沌的夜,那些被褶皱卷起或撕破的黑色或紫色缎子一般的天空,那些黑沉沉或者流着熔金的天际,都像醉人的酒或令人难以抵抗的鸦片一样涌入我的脑海。事情相当怪,面对这些流体的或气体的魔力,我竟然没有一次抱怨其中没有人。

——夏尔·皮埃尔·波德莱尔,《一八五九年的沙龙》(1859),《美学珍玩》<sup>2</sup>

and textiles. For James Prapaithong, who splits his time between London and Bangkok, the skyline perhaps influences his perception of his surroundings more often than the horizon.

French art historian and philosopher Hubert Damisch has developed an informative analysis around the formal aspects of clouds in the history of painting in *A Theory of /Cloud/* (2002). The exhibition thus provides a compelling platform for examining the interconnectedness of this meta-image and its reflexivity based on its strength compared with linear perspective. Damisch also cites Gaston Bachelard's expression that clouds serve as “an inductive sign that can serve as a point of departure for an argument which is both logical and analytical.” Additionally, Bachelard notes in *Air and Dreams* (1943) that “clouds help us to dream of transformation,” and they are “taken as a messenger.” In this vein, *The Cloud Catcher* applies Gabriel Rico's *Metawoman* series as a “guiding symbol” or “signal” to link a series of female artists who use the imagery of halos and smoky mists to reproduce gendered motifs such as flowers, including Kristy Chan, Mathilde Denize, Effie Wanyi Li, Ma Lingli, Kiki Xuebing Wang, Xie Qi and others.

Another set of counterpoints in the exhibition can be found in the symmetrical compositions appropriated by Laurent Grasso and Xu Suyi. Ritualistic geometric iconographies, or imaginatively constructed spiritual totems, upset the irresistible attraction of gravity by a shroud of thick fog rising and burning across the canvas, which challenges the concrete reality and evoking a dialogue between stability and transcendence. In this regard, clouds are either depicted as painting objects or applied as painting methods by the participating artists. Clouds indeed prompt fluctuations in the viewer's feeling of security, while the artist captures the trajectories of volitional movement in their fleeting moments of clarity and ambiguity. They engage with the notion of clouds not only as a visual element but also as a concept that embodies the fragility and transience of human beings. What Liang Hao and Thilo Heinzmann have repeatedly tried is to achieve the materiality and even tactility of the smoke as much as possible. This investigation is particularly relevant in today's chaos introduced by the shadow of the neoliberal order, which further contributes to a process of retribalization. *The Cloud Catcher* thus invites the viewer to reflect on the ephemeral reveries of belonging and the intricacies of exchange in a rapidly changing world.

*All these clouds, with their fantastic and luminous forms, these chaotic shadows, the huge green and pink spaces, hanging suspended and piled one on top of another, these gaping furnaces, these firmaments of black or violet satin, wrinkled, rolled, or torn, these horizons draped in mourning and dripping with molten metal, all of these splendors so straight to my head like a heady wine or the eloquence produced by opium.*

— Charles Pierre Baudelaire, “Salon de 1859” (1859), in *Curiosités esthétiques* (Lausanne: Éditions de l'Oeil, 1956)

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More information about the exhibition >>>

1. [法] 夏尔·波德莱尔著、郭宏安译:《巴黎的忧郁》(北京:商务印书馆,2018),页5。  
2. [法] 夏尔·波德莱尔著、郭宏安译:《美学珍玩》(南京:译林出版社,2014),页268。